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Grand Hotel next week. Last Friday Teresa Carreño played in a charity concert given in the salons of the Grand Hotel. She played several compositions of her own, one being her fantasie upon the Africaine.

Au revoir.

CECILIA.

GOUNOD AT COLLEGE.—It seems that, when a boy at college, every effort was made to destroy his musical genius. His professor, M. Poirson, was in despair. His parents intended him for the Ecole Normale. On its being announced to him that he was to go up for the necessary examination, the boy burst into tears, and steadily refused to continue his classical studies. His mother appealed to M. Poirson, and implored him to recall her boy to what she considered to be his duty. The stern professor accordingly sent for him, and in a tone more threatening than encouraging, said to him—

"So you wish to be a musician?"

"Yes, sir," replied the terrified boy.

"But that is not a profession."

"What, sir, the profession of Beethoven, of Mozart, of Gluck, is not a profession?"

"But," interrupted his interrogator, "you must remember that Mozart at your age had already music composed worth publishing, whereas you have only scribbled notes on paper. However, here is your last chance—if you really are a musician, you can set words to music."

The old man copied out the poem, "Joseph," *A peine au sortir de l'en France*. The boy rushed up to his school desk, and after studying the subject, wrote an air and accompaniment, which he brought back to his professor and showed to him, pale with emotion. He felt that on his judgment his future career depended. He sang it to the old man, who listened in amazement, and led him to his drawing-room, where he made him play the accompaniment on a piano. Those present were enraptured by the beauty of the composition, and it was at once decided that young Gounod must follow the bent of the undoubted genius with which he was gifted.

MEYERBEER'S REHEARSALS.

Of all rehearsals, those of Meyerbeer's operas, when attended by the illustrious composer, were—with respect be it said—the most tedious. No musician was ever so fastidious about the effect to be produced by his music. He would score some *morceaux* in several different ways: the first he would write in blue ink, the second in red, the third in green. At the first rehearsal he would have all tried consecutively, and, placing himself in the audience part of the theatre, listen to the result, always seeking the opinion of some one in whose judgment he had confidence, generally Madame Viardot, before deciding which scoring should be adopted. After each rehearsal, Meyerbeer used to go round to the different members of the orchestra to compliment them, or to make some suggestion on their respective performances. On the production of his "Camp of Silesia" in Berlin, he was desirous that a great effect should be made by the loud clashing of cymbals in a certain part of the opera. At the conclusion of the first rehearsal, Meyerbeer went as usual to the performers, congratulated some, and proposed various *nuances* to others.

Coming to the cymbals, he assured the player that nothing could be better than the

precise manner in which they had been sounded; but, if he might make a request, it would be that they should be "*un peu plus fort.*" He was assured that his suggestion should have every attention.

After the second rehearsal, however, the great maestro made the same remark, "*Tout était charmant, mais, si c'est possible, je le voudrais un peu plus fort.*"

At the third rehearsal the player was so anxious to gratify the wish of the composer, that he not only made them sound "*un peu plus fort,*" but he smashed the cymbals; and, the next clash being altogether inaudible, he held up the fragments in his hand to show, much to Meyerbeer's astonishment, what had happened.

It is related of the famous Dragonetti that, after performing a most fatiguing solo on the double-bass, he obstinately refused the call for an encore. After considerable delay, the Venetian patriarch of the contra-basso explained to the manager, in his own peculiar style—"Well, I play encore, but you pay encore?" and ten guineas was the penalty which this encore cost. If popular singers were to pursue the same system, managers would soon adopt means to suppress the nuisance.

An autograph hunter, who is also a clerk in an insurance office, wrote for Maretzek's autograph, and got the following reply:

"In answer to yours, I would ask whether you could insure the voices of singers against burning their throats with bad liquors?"

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